

# SOME NEW PLAYS OF THE YEAR'S LAST MONTH

By LAWRENCE REAMER.

**L**AURETTE TAYLOR'S sojourn in London has had a marked effect on the quality of her voice. It is still an eloquent and touching organ, somewhat more nasal than it used to be, and more addicted to the rising inflection at the end of a sentence. It is now of a long drawn out legato, with links in its sweetness, which were put there altogether by the actress. In other words, her method of pronunciation follows the rhythm which appeals to her ear rather than the divisions of the dictionary. Miss Taylor does not hesitate to add a syllable or two to a word when such a change increases its euphony. Nobody is likely to quarrel with her for adding to the charm of her speech in any way. Her voice is too delightful to listen to. It might almost be said that it is impossible to hear too much of it. Yet there is, after all, grounds for believing that the audience at the Globe Theatre last Monday night was quite satisfied with the silence that followed the fall of the curtain on the last act.

For such lovely utterance was certainly wasted when the speeches which fell to her sounded like Cosmo Hamilton trying to talk like Eugene Brieux. But the voice of either on the theme of "The Harp of Life" is no more than an echo of Franz Wedekind. Sex hygiene as it is expressed in the drama began with his "Frühling der Erwachen," which Max Reinhardt produced in Berlin. Its success there led Antoine to do the same play in Paris. At the local German theatre there were no artistic forces adequate to a performance of the play, from which many scenes were omitted when the too ambitious Gustav Amberg tried to let New York see the drama.

It is inconceivable that such an embodiment of the spirit of comedy as Miss Taylor is should be condemned to utter the platitudes of sex hygiene which have for years been the common property of the scientific world. The theatre is always behind the other arts. Inevitably it is more behind the scientific world. So it is entirely possible for a playwright naively to put into the mouth of one of his characters such platitudes with the belief that audiences may be led to believe in the originality and daring of his views. Maybe the tired business man will wonder at Mr. Manners's knowledge. On the other hand, most of the theatregoers who arrive at the Globe Theatre would feel much more grateful if the author had been satisfied to write merely a good play.

But the cruelty of the whole affair is that such a gifted and irresistible person as Miss Taylor should have to make the stage a rostrum. She should never leave the realm of romance and humor, imagination and beauty. That is her world. Few actors do so brilliantly as she. On the other hand, there are no end of declaimers who can talk birth control and kindred topics until the cows come home. But imagine such an irresistible being as Laurette Taylor, with the genius of Comedy as her fairy godmother and all the muses showering her with their gifts, compelled to spout in her drawn out golden tones the platitudes of sex hygiene.

Stage traditions die hard. However did the theory obtain that existence in the country is ever pure and beautiful, while urban life is the reverse, is indeed the abode of wickedness and sin? As a matter of fact, the monopoly of the virtues is not confined to any part of the world. In one of the essays on "Intention"—is it "The Critic as Artist"—Oscar Wilde said that nobody deserved credit for feeling good in the country. It was difficult under such conditions to feel any other way. But since "The Green Lanes of England," which may have fixed the convention, it is to the country that wickedness from the town always comes, and on the other hand the evil of city life soon takes the bloom from the cheek of innocence.

All this is exemplified in "Mile-a-Minute Kendall," which as the work of Owen Davis is certain to be respectful of theatrical tradition. Another equally characteristic quality of such plays is their entire lack of morality. Of course "Mile-a-Minute Kendall" is not so wholly without moral principle as some of its rivals. But they must at least be disinfected by recommendation in the list of approved plays. Imagine recommending "Turn to the Right" on account of its morality.

It is here that we find the whole of the play, from which many scenes were omitted when the too ambitious Gustav Amberg tried to let New York see the drama.

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On the following Sunday evening Mr. Elmendorf will offer as an extra topic his new travel talk on Egypt.

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## CURRENT PRODUCTIONS

**The Plays That Last and Where to Find Them.**

"His Majesty Runkler Bean." Astor; "Getting Married." Booth; "Keeping Up Appearances." Brumhall; "Come Out of the Kitchen." Cohan; "Washington Square Players." Comedy; "Upstairs and Down." Cort; "The Yellow Jacket." Cort; "Major Pendennis." Criterion; "Arms and the Girl." Fulton; "Turn to the Right." Gaiety; "Harp of Life." Globe; "Our Little

## NEW PLAYS OF THE WEEK

Sarah Bernhardt will begin her engagement at the Empire Theatre on Monday. The familiar works in Mme. Bernhardt's first week's repertoire are "The Trial of Joan of Arc," of which she will show two scenes (including the Inquisition episode), and "Camille" (in the French "La Dame aux Camélias"). In "Camille" she will play the closing act. The new works will include a classic play by Maurice Bernhardt and Rene Clairance entitled "Heubia." Another play is "Vital" ("The Stained Glass Window"), by Rene Fauchois. A third novelty will be "The Holocaust," specially arranged for production by Mme. Bernhardt. A fourth novelty,

performance will be the appearance of the young American actress Miss Margaret Mower, who in the character of the "Spirit of the Play" or Prologue will explain the plot of the more important works in English.

Arnold Daly comes to the Fulton Theatre on Tuesday in "The Master," a drama of present day conditions written by Hermann Hilt, the noted German philosopher, and adapted from the German by Benjamin F. Glazer. Supporting Mr. Daly is a powerful cast headed by Edward Abeles. Others in the company include Elvyn Latimer, Ramsey Wallace, George Gaston, Carl Eckstrom, Edna May Oliver, Florence Oakley, Philip Weed, William Frederic, Royal Byron, Charles Halton and Philip Wood.

The Shuberts will produce at the Astor Theatre on Wednesday "Her Soldier Boy," by Eric Kalman, who is represented now as the composer of several current musical plays. The principal parts will be sung by Clifton Crawford and Adele Rowland.

At the Princess Theatre to-morrow night John Cort will present "Margery Daw," a new play by George D. Parker, with Kathlene MacDonnell in the title role. Miss MacDonnell made a conspicuous personal success here last season in "The Pride of Race," a daring drama in which Robert Hilliard starred. She also won commendation for her work in "Outside the Door," Jules Eckert Goodman's melodrama which Henry Miller produced. Previous to her performance in the aforementioned plays Miss MacDonnell created for herself considerable of a reputation in the leading role of Eugene Walter's successful drama "Bought and Paid For." "Margery Daw," which is the first work of a newcomer in the playwrighting field, is a story of the trials, temptations and ultimate triumph of a young woman who has been made to bear the brunt of an error of her parents.

The cast surrounding Miss MacDonnell will include Frederick Perry, George Probert, Forrest Robinson, Jacques Martin, Louise Elburne, Sarah McVicker, Maude McIntosh and Caroline Lee. Max Pigman is responsible for the staging of the production.

**VIVIA OGDEN'S MEMORIES.**

She Acted With Many Great Ones to the Last.

Of the many tales exchanged in the dressing rooms and behind the scenes of "Old Lady 31" at the Thirty-ninth Street Theatre, reminiscences of Clara Morris by Vivia Ogden are among the most interesting. Miss Ogden is the thin, bitter mouthed old maid, Nance, of the play, first introduced to the audience when she is seen rocking violently on the porch of the old ladies' home.

Miss Ogden is the daughter of the late John Ogden and her record as an actress is linked with plays in which Edwin Booth, John McCullough and many others of the famous "old school" were principals. Chief of those who figured in Miss Ogden's personal history was Clara Morris.

"Clara Morris and my mother were friends before I was born," said Miss Ogden the other night as she sat on the back stairs waiting for a cue. "She was very anxious that I should be named after her, but owing to the fact that my mother had vowed in the convent that her first daughter should be named Genevieve I was baptized accordingly and have never been called



SARAH BERNHARDT in REPERTOIRE, copyright by Nield.

Wife." Harris; "Pollyanna." Hudson; "The Music Master." Knickerbocker; "Pierrot the Prodigal." Little; "Fixing Sister." Maxine Elliott; "Great Catharine." Neighborhood; "Old Lady 31." Thirty-ninth Street; The Portman; "The Show of Wonders." Winter Garden; "Follow Me." Casino; "The Thirteenth Chair." Forty-eighth Street; "Ben Hur." Manhattan Opera House; "The Man Who Came Back." Playhouse; "Treasure Island." Punch and Judy; "Seven Chances." Reliance; "Captain Kidd, Jr." Cohan & Harris; "Cheating Cheaters." Erlinge; "Nothing But the Truth." Longacre; "Good Gracious Annabelle." Republic; "War Brides." Broadway; "Intolerance." Liberty; "A Daughter of the Gods." Lyric.

Genevieve since. As 'Aunt Clara' was, a Protestant and we were Catholics; she could not stand as my godmother without violating the laws of the church. But she performed all the duties of the office nevertheless and was always very good to me. When my second sister came she was baptized Clara Morris Ogden, and from the first time the aunt looked into the eyes of her namesake the two of them apparently took a violent dislike to each other.

"The baby made a face at Aunt Clara and Aunt Clara returned the compliment and the infant was borne off howling. This breach was healed later on. I remember once Aunt Clara's giving our little Clara a beautiful doll. Uncle John Harriott supplied the dolls furniture and a kitchen and a laundry set. One day a playmate and I put Clara Morris, the doll, to sleep in all her Parisian finery in the little blue bedstead. She had to sleep on the slats because we didn't have a mattress for her. Unfortunately we were playing 'House' behind the stove. My burst of grief. She originated business letting me cry as long as she wanted me to. Then she leaned over me, face stained with tears, anguish in every line of it, and whispered, 'Shut up now, give me a show!'

"This continued, night after night, until the strain wore off and I got so I could pretend to cry and sob, instead of doing it in reality, as I had the first night. She would let me go on until she felt we had gotten all the effect out of the production. Then she would press her fingers back into my back, or whisper, 'Turn it off!'

"I had very long hair and it was allowed to hang loose in this play. During my speech in one scene she stood winding strands of it around her fingers. Then she would raise it and wipe her eyes. With the audience beginning to snuff and I putting my best effort into being pathetic, she would be interpolating, 'Whoa, now, steady! or 'Get up there, get a move on!'

"She had a wonderful face and a voice she could do anything with. She could invent business to suit the situation or to meet an emergency on the moment. In the mad scene in 'Article 47' she had to sit on a chair—after asking a question—and deliberately placing her elbow on her knees, her chin in her hand, sit staring straight at the audience. This lasted about twenty minutes. When she had finished she had portrayed sordidness, revenge, hatred and cunning, and the audience was like cold stone in the seats. She had a good disposition, so far as working with her was concerned. That is, she was not hasty or nasty, as stars sometimes have the reputation of being. But she was very erratic where time was concerned. It was no uncommon thing to wait forty-five minutes for her between the acts and she would often slow about taking her cues and we would have to invent business to make up the gap."

**MR. GOODMAN'S THREE PLAYS.**

Not All of Them Are Now Actually on View.

A week ago "Subject—Matrimony" passed on to the great beyond, but the fact remains that for weeks there were three plays on Broadway to which the name of Jules Eckert Goodman was attached as author. And two of them are still here—"The Man Who Came Back," which enters this week upon its fourth month at the Playhouse, and "Treasure Island," which is now in its second season at the Punch and Judy Theatre.

All of which is evidence that if you keep on trying and learn how to write plays while you are trying, in time you will have a play on Broadway. You may have two or three. For Jules Eckert Goodman did that very thing. He came on from Oregon, went to Harvard, where he took the regular college course without any drama included, and then settled in New York to write and write and keep on writing plays until he sold one. He earned his board bill by assisting in editorial work on one of the magazines, drawing the large salary of \$8 a week for a time, and never higher than \$25. But he did then learn to write plays. The first one he sold was "The Man Who Stood Still" to William A. Brady. And since then he has been selling other plays, of which several have been great successes, notably "Mother," "Treasure Island" and "The Man Who Came Back."

The last is of course founded on the story of the same name by John Fleming Wilson, published a while ago in the *American Magazine*. But that was just a short story, and Mr. Goodman used that only as a basis and built his

**REPERTORY THEATRES.**

**STANDARD**—"The Flame." Richard Walton Tully's drama which has been running at the Lyric and Forty-fourth Street theatres, will be the attraction at the Standard for the week. The same cast, including Violet Hemming, Peggy O'Neil, Robert Payton Gibbs, Richard Gordon, James Seely and others will be seen.

**IRVING PLACE**—"The Living Corpse." The Tolstoy drama, with Rudolph Christians in the leading role, will be given on Monday and Tuesday evenings. "Die Goldene Eva" by Schoenthal and Koppel-Ellfeld, formerly by Gustav von Seyffertitz, formerly with Charles Frohman, M. A. J. ESTIC (Brooklyn)—"Rich Man's Poor Man," comedy-drama by George Broadhurst, which ran at the Forty-eighth Street Theatre this fall, returns to Brooklyn for another engagement. The cast, which is still intact, includes Marie Walwin, William B. Back, Regina Wallace, John Bowers, Brandon Hurst and others.

**MONTAUK** (Brooklyn)—Mrs. Fiske and her company in "Erstwhile Susan," which ran for six months last season at the Gaiety Theatre, will be the attraction this week at the Montauk Theatre. The comedy was written by Marian de Forest from Helen R. Martin's novel "Barnabette."

## THE PLAYS OF THE WEEK.

**MONDAY—THE EMPIRE THEATRE**—Sarah Bernhardt begins a three weeks engagement in one-act plays and scenes from her famous successes.

**THE PRINCESS THEATRE**—"Margery Daw," by George D. Parker.

**TUESDAY—THE FULTON THEATRE**—Arnold Daly in Herman Bahr's "The Master."

**WEDNESDAY—THE ASTOR THEATRE**—The Shuberts produce "Her Soldier Boy," by Emerich Kalman, with Clifton Crawford and Adele Rowland in the leading roles.

Man Who Stood Still." Mr. Goodman's first play to get a hearing, and it was he who put on "Mother," the first popular success that bore the name of Jules Eckert Goodman as author. Also Mr. Brady put on two of the three plays just mentioned, "Object—Matrimony" and "The Man Who Came Back."

He does this not at all in the sense of "bucker" on account of the association and friendship extending over years, but rather as a matter of cool judgment—he believes that Jules Eckert Goodman knows how to write plays, and that is the most satisfactory relationship for all concerned.

## MR. SOTHERN ON HORSEBACK.

The Hero of "Such Is Life" Seemed a Horseman.

It is not generally known that Sam Sothern, who is appearing in Harold Owen's "Such Is Life" at the Princess Theatre, under the direction of the Shuberts, is one of the most skilled horsemen in England. But such is the truth. Probably, if the actor were to sit down and attempt to compute the time devoted to his various activities he would find that more hours had been spent in the saddle than anywhere else, including the theatre. He has ridden to hounds so many times that he has lost track; he has broken in and trained horses for the British cavalry; he has exhibited large strings of horses in the London

the present," he added wistfully, "I must be content with an old cocker spaniel and a bullfinch. They are all I have home now. And the bullfinch is a enemy alien. Yes," he laughed, "the cause of German is so you see I'm placed in the paradoxical position of being a member of the British army and at the same time a harbinger of the enemy. However, we've stopped the bird from singing 'Die Wacht am Rhine,' and that's some consolation."

## WILL SHAW LECTURE HERE!

The Old Question Again Suggested by Drama League.

Negotiations are in progress with George Bernard Shaw for a lecture tour here. Steps toward the accomplishment of this object have been actively taken for several weeks past in two distinct ways. In one direction the Drama League of America has formulated an invitation to the noted dramatist and has enlisted the co-operation of prominent Shaw admirers throughout this country. The signatures on the list include leaders in literature, the stage and education, the last mentioned being represented by President Butler of Columbia and President Hadley of Yale.

The invitation is as follows:

New York Centre:  
Drama League of America, Inc.,  
7 East Forty-second street.

George Bernard Shaw, Esq., 10 Adelphi Terrace, London, England.

Mr. DEAR MR. SHAW:—The New York Centre of the Drama League of America, with the cordial concurrence of the undersigned desires to express to you its hope that you may be persuaded to accept the proposition which we now submit, it being made to you to visit the United States this autumn.

Twenty-two years ago "Arms and the Man" was first given in America. Since then sixteen of your plays have been presented here, the latest being "Getting Married," which is now having its first American production. Each new Shaw play has been regarded as an important theatrical event—eagerly awaited and keenly savoured by all discriminating theatregoers. The enjoyment has been shared by thousands of others who rarely see a play, but who have read your books and caught the fire of your courage and insight. It is natural that there has been among all these people a growing desire to see and hear the author of these stimulating books and plays and a corresponding disappointment that you have not yet visited this country. It seems especially fitting that you should come to us at this time, because in a world at arms the United States needs more than any other country where representatives of all the nationalities can and will unite in doing honor to the thinker and artist whose work tends to bind the nations together instead of driving them apart.

We therefore, representing the authors and managers who have produced your plays in this country, the audiences who have applauded your words, and all those who wish to hear the author of these literary and dramatic masterpieces in America, desire to assure you of a welcome in the event of your coming to the United States.

The Drama League of America, New York Centre, Lee W. Hazen, president; Laura W. Day, secretary; Augustus Thomas, William Westcott, Henry Jones, Gibbons Hume, Nicholas Murray Butler, Arthur Hadley, William Lyon Phelps, Charles Ross Kennedy, Edith Wynne Matilda, Robert C. Marsh, Philip Thomas, Otto S. Kahn, Paul F. Ford, William Faversham, Walter Pritchard Eaton.

The proposition referred to in this invitation is the result of the active steps that have been taken in another direction. A business proposition has been submitted to Mr. Shaw by a syndicate which has undertaken to finance the proposed tour, headed by George H. Brennan, manager of William Faversham. Liberal terms, including a large sized deposit before Shaw leaves England, will be guaranteed. From private advices recently received from persons in London, very close to the dramatist, it is believed that he will not decline.

As a reason for his probable acceptance, it is reported that for some time Shaw has been keenly sensitive to the hostility that has been manifested to him in England on account of his criticism of the Government and his outspoken views on the war issues. This mental attitude has led him to seriously consider an opportunity to visit a country where friendliness and admiration and a hearty welcome await him.

Mr. Brennan's syndicate is so confident of the outcome of the negotiations that the details of the tour are already being mapped out. It is planned to include the principal cities of the country and to extend the tour as far west as San Francisco. The first lecture will be given in this city in Carnegie Hall and will be held under the auspices of the Drama League.

Mr. Brennan will sail for London next Saturday with the copy of the final terms of the agreement for the personal signature of the dramatist.

**WHERE TO DANCE.**

**FROLIC**—Jack Norworth has been engaged for one week to head the list of Midnight Frolic stars prior to his sailing again for England. Others in the after theatre review are Rock and Willie, Bill Millman, Sibil, Armen, Claudius and Scarlet, Adelaide Bell, Olive Thomas, Lawrence Haynes, Genevieve Anti, Mabel Ferry and a few more.

**MONTMARTRE**—The Montmartre Garret, with Doradina and her Hawaiians, continues to be one of the show places of the town after midnight.

**RISENWEEBER**—"A Night in Araby" in the Arabian room of the Columbus Circle restaurant is one of the most picturesque of the midnight entertainments.

**HEALY'S**—"The Golden Glades Ice Palace and Theatre of Varieties" is the newest of the resorts for late entertainment.



MARYLYN MILLER in "SHOW OF WONDERS" WINTER GARDEN.

Play from the idea with Mr. Wilson's horse shows, and now he states that his only ride before the motion picture camera to complete his record.

"I began to ride horseback when I was 8 years old," he said the other night in that fascinating lackadaisical manner which makes you wish he could devote more time to you and less to the duties of delivering Mr. Owen's speeches. "You see, I was being prepared for a diplomatic career, and I suppose it delighted my childish fancy to picture myself riding along the streets of some European capital on a magnificent horse. And so my father, catching my enthusiasm, bought me a horse. Though I did not become a diplomat, preferring to be an actor, I have never been without a horse since."

"I really don't believe there is any sport in the world comparable to riding to hounds. So much color, you know! So much excitement in the chase and the desire to be the first in at the death. A party of thirty or forty men and women will assemble at daybreak, dressed in the traditional red coats, all eager and thrilled, but I dare say none as eager or excited as the horses and dogs that are nervously staring near. Then with a blast of the trumpet we're off into the brakes and woods and fields. So fascinating is the sport that I've been accustomed to participate in it even while playing engagements in London. Mr. Sothern explained the difference between a "cup hunt" and a "fox hunt."

"The former," he said, "is merely a training process. We train our dogs and scatter the foxes in all directions so that when the big hunt takes place later there will be present a greater element of chase. A cup is given to whoever is most efficient in training dogs."

"Have you ever experienced any serious falls?" was asked.

"Several," he replied. "Probably the nastiest one was when I was playing in London in a revival of 'The Liars.' I left town early in the morning, joined in the fox hunt and was going along very well until about a o'clock in the afternoon, when, in clearing a hedge, my horse stumbled and fell, throwing me under him. I suffered a concussion of the brain, but, as is customary with that kind of accident, I was able to perform certain routine duties, such as acting my part in 'The Liars' and going to bed. When the concussion was relieved entirely a few days later, I was unable to remember any of the period when my brain was fractured. Another time I had my jaw fractured when I was thrown over the head of my horse, and broken arms have been very frequent. I'm a good member, however, according to my physician, and consequently have never been laid up for long."

The actor spoke of the service of breaking in horses during the Boer war and the early part of the European war.

"When the Boer war broke out I enlisted and was assigned to the remount department because of my knowledge of horses. It was my special assignment to train the horses for the cavalry officers. When the present war began I again offered my services to the remount department, besides donating all of my string of saddle horses. I served for some time and then obtained a furlough to appear here in 'A Pair of Silk Stockings.'"

"I intend to purchase some more horses when the war is over, but for

the third of the trio which ran on Broadway for a while was "Object—Matrimony," which Mr. Goodman and Montgomery Glass wrote in collaboration. It was a comedy of Jewish life, but its story has already been told; it journeyed on.

And that makes the record of three plays at the same time which Mr. Goodman had to his credit. That, and one thing more. The one thing is the personality of William A. Brady, who believes now more than ever, but who believed from the first in this young author. It was he who accepted "The

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ARNOLD DALY in "THE MASTER" at FULTON.

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